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is laid—in this or that land; whatever the character personified—a shepherd sailor, mountaineer; and however the moods of the song may vary in accordance with its time, place and circumstance, there must always be voiced the singer's own sense of this all-prevailing life, with its worth and joy. Thus Pippa's song: "God's in His heaven; all's right with the world."

And this abiding sense of the fullness and joy of life must be channeled in its expression along three distinct lines of vital activity; as follows:

- a) As the singer goes out in companionship with his fellows;
- b) As he comes in touch with Nature all about him;
- c) As he gives himself to the things of God, in terms of justice, freedom, honor, love and loyalty.

In this way much of the present waste in the schools is eliminated. For, in transforming knowledge-units into life-units the class room products are no longer dissipated, but are conserved and raised to higher values. Moreover they are made a part of the pupil's personality. By means of certain breath, and rhythmic, exercises they are *set* in him, so to speak, as colors are set in a fabric so that they won't wash out.

Franklin K. Lane, Secretary of the Interior, says: "The man who knows how knowledge can be converted into power is the man for whom there is unlimited call. So it is increasingly to be. . . . Each man's rights are to be measured not by what he has, but by what he does with what he has. To be useful is the essence of Americanism, and against the undeveloped resource, whether it be land or man, the spirit of this country makes protest."

There is danger, however, in the idea that the uses of life are to be reserved for material things. To be practical in the fullest sense of the word we must take into account that priceless, inner being to which these outer material means are meant to minister.

It is not enough, then, to train mind and hand together. Back of them is the realm of motive—the spirit of the thought and action. How many men there are, with developed hands and trained minds; who know so much and can do so many things, but who are a menace to the community because their motives are bad. No, mind and hand and spirit must go together. In other words the mind must be broadened to train with both hand and spirit.

Gleanings From the Field

LETHA L. MCCLURE, SEATTLE, WASHINGTON

Replying to your recent letter, we did not have a paper at our Music Section of the W. E. A. which would be of wide enough interest for publication in the Journal. I believe a general report would be better this time. In our state only one session from 2 to 4 p. m. is allowed for section meetings. This meeting was preceeded by an informal lunch from 12 to 1:30 which was attended by about twenty supervisors and school music teachers. The program consisted of a very practical, intelligent demonstration of the Talking Machine in the Grades, by Miss Edith Rhetts; a demonstration with class of high school Harmony by Miss Jessie Belton of Bremerton; a short talk in correlation by Miss Rossinau of Ellensburg; a paper outlining the Seattle plan for Grade Orchestras and Instrumental Classes by Mr. Edwin Knutzen of Seattle; and a demonstration of Eurythmics by Mrs. McCay of Seattle. It was a full, rich program but there was no one paper that I would think justified publication for it was so largely local.

Really the most interesting thing that happened during the Association for public school music was the dinner given by the Western division of the State Music Teachers' Association in compliment of the School Music profession, with a program following, the topic of which was "Cooperation between Studio and Public School Teachers." There were present twenty-eight public school people

and thirty-two studio teachers, besides several guests not in the profession. The gathering represented the very best people in the city and state and the helpful interest which was manifested in school music was most gratifying. One after another of our musicians confessed a limited or lack of knowledge concerning the real purpose and operation of public school music and pledged themselves to visit the schools and inform themselves. The spirit of the whole meeting was beautiful and it gave us more courage to go on with promise of better things in the future.

GEORGE E. KNAPP, Laramie, Wyoming

After a very pleasant summer in California and Tacoma, Wash., with WCCS I arrived here at the University of Wyoming the middle of September and was introduced to my work. I am enthusiastic over the outlook for work in the state as well as in the university. The field of public school music and community music as well offers great opportunities for work. The surface has hardly been scratched in the former, and the field in the latter is virgin. I had the opportunity to do some community singing stunts at the State Teachers' Association at Lander the last of November which were well received. I also read a paper with the pretentious title, "Music and Education," before the Elementary Section, and was fortunate enough to have several requests for copies of it from teachers in attendance. So I am encouraged to see what can be done. I am hoping that the University will release me financially from the more than forty private lessons I am giving each week in voice and allow me to devote my time more to statewide encouragement of music in the schools and communities. My Music Hall is excellently equipped and I find the situation generally agreeable.

E. B. BIRGE, Indianapolis, Ind.

If we follow the modern educator in planning a course in harmony, we shall begin by finding out how harmony is used in the community, and we shall control our methods of teaching so as to make these community functionings more effective. We find that people use harmony at concerts in helping appreciate the musical message; they use it as pianists and organists to help lay hold of the structure of the piece, and they use it, or would be much better off for it, as vocalists and violinists.

The great army of listeners, then, and the smaller army of active performers, both use or should use harmony, and the class room should reflect these facts and needs.

Listeners who have been given ear training enough to follow chord successions will be much more intelligent in their appreciation, and instrumentalists will have much more to say when they play if they have been taught in the study of harmony how the subject carries over into the study of interpretation.

To make harmony teaching effective, to make it function in life, the good teacher will not forget the needs of the community, of which his class is a microcosm. He will then avoid the reproach often given to harmony teaching in general, that it is taught as if it existed in and of itself, instead of being one of the most pregnant factors in modern music.

Commissioner of Education, P. P. CLAXON, Washington, D. C.

Now that the stress and nervousness of the war are over, cannot we push forward the music work a little more systematically and effectively? Cannot you do something toward the promotion of organ music in the churches for children? If you can induce the cities and towns of your state to take this up other parts of the country will follow.

VENITA DUDGEON, Fairmont, W. Va.

This noon we closed one of the most inspiring conventions this state has had in its history, I believe. Naturally I am keenly interested and you will be glad to know about our new organization namely a "Music Supervisor's Association" to be officially recognized by and affiliated with the State organization.

As chairman of the conference committee I take it upon myself to tell you (as the secretary may not do so) that we elected the following officers, Miss Robinson of Wheeling, president; Miss Jones of Morgantown, secretary, and Mr. Arms of Clarksburg, treasurer (am not sure of their initials).

Since I am writing anyway I thought to mention as pertinent, that our highly esteemed Hollis Dann won the entire body of the convention with his real "Sermon on the Mount." His logic in a plea for better music and his directness will certainly bear fruit in this fertile soil.

The Grammar School Orchestra

By RALPH WRIGHT, Supervisor Music, Lorain, Ohio

Paper read at Ohio State Teachers' Asso., Music Section, Cedar Point, Ohio.

Our public school music systems, vocal and instrumental, are far from being perfect. We must, as supervisors of music, become "doers." The principles that we learn in these conventions, in our institutes, through our reading, should be applied in our own community, molded to suit our particular case. All of us will agree that our salaries are really lower than they ought to be; but, what does the superintendent say when we approach him for an increase—he says, "The subject of music is not worth more than that amount to our schools." Mr. Claxton has ranked music with the three R's, but superintendents will not recognize our subject as essential, not because of the shallowness of the subject, but because we fail to apply the principles that we really have learned. We must become "doers." May I leave with you this point, by way of introduction—"Apply the ideas that are being dwelled upon here."

My subject is "The Grammar School Orchestra." The need of an orchestra in every school is obvious. In many cases the attitude of the child toward the school is entirely changed, causing him to become interested not only in the orchestra, but in his other work as well. It encourages the serious study of instruments, and is the next logical step after the fundamentals of an instrument have been conquered. Playing in an orchestra is different from just playing the instrument alone. It requires concentration, alertness, promptness, carefulness, real thoughtfulness; in fact, I believe that every member of an orchestra must think as much during the time used for rehearsal or performance, as any other subject in the curriculum requires, in the same length of time. The necessity of an orchestra in every grammar school cannot be questioned. It has come to stay, and a good thing cannot be kept out of our schools.

If once we establish the necessity of an orchestra in every grammar school, the steps in organizing must be taken cautiously. The discipline is important, and any rules that we have should be enforced, otherwise abolish the rule. Every child must attend every rehearsal and performance, and failure to do so without a good excuse drops him from the orchestra. Promptness is also necessary, and two times tardy should be the same as an absence. (I bring these in because rehearsals are generally outside of school hours.) These points observed strictly will change the attitude of the player toward the organization. I believe it would be better not to have an orchestra than to have one and not observe these rules. I require them in the high school orchestras as well, and find that the habit formed in attendance is a good one. The higher standard at which we aim, and the more rigorously the rules are enforced, the more efficient work can be done. Of course, during the rehearsal, strict attention must be observed at all times, the penalty being dismissal from the orchestra.

Having taken care of the most important points pertaining to the discipline, let us trace the organization of an orchestra from the beginning. An orchestra cannot be organized "a la spontaneous combustion." I would liken this expression unto the lighting of a match—the match is struck, the flame burst forth, soon becomes diminished, and not long after it is entirely extinguished. I mean an orchestra that is started on the spur of the moment will not